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cordée, parce qu'il s'agissait d'étudiants américains, et en ne demandant qu'une chose, c'est que le prix du livre ne "soit pas élevé et ne dépasse pas les moyens d'étudiants." Les raisons pour lesquelles j'ai accepté de préparer cette édition sont les suivantes. Il m'avait semblé que pour beaucoup d'Américains qui venaient d'entrer en étroit contact avec nous, la France était un pays, petit par ses dimensions, mais très travaillé, où presque chaque motte de terre était utilisée, où l'on aimait les idées, surtout les idées nouvelles, et où les conflits d'idées en politique comme en religion revêtaient une forme très aiguë; mais où aussi, dans la pratique, dans la vie privée de chaque jour de ses habitants, on rencontrait un nombre étonnant de vieilles coutumes, de traditions, de préjugés qui déconcertaient. J'avais donc cru que le livre de Barrès qui explique en partie, le fond de ces traditions pourrait être de quelque utilité pour l'avenir.—Je ne m'étais pas préoccupé des critiques amusantes que son auteur faisait, par contre coup, de nos voisins, le livre ayant été écrit à un moment où l'Allemagne était toute puissante, et l'ironie étant une arme qui ne tue point, ou ne tue que les sots.

Quant à vouloir condamner les mariages internationaux, je m'en serais bien gardé, car, loin de les considérer comme, "sheer folly and a temptation of the devil," j'avoue, M. Price en croira-t-il ses oreilles, que moi-même je me suis laissé tenter par le diable.

MARCEL MORAUD

Agrégé de l'Université

University of Toronto

LE CAPITAINE FRACASSE TO CELIA

Managing Editor of the Modern Language Journal:

Gautier, as every one knows, was a master of 'local color.' The witty lady who inquired, after the publication of the *Voyage en Espagne*, whether there were no men in Spain was pointing out one of the great dangers of romantic realism—the sacrifice of the human to the environment. In *Le Capitaine Fracasse* Gautier is only slightly occupied with description and portrays the speech and manners of the early seventeenth century by means of the characters themselves. Here is a bit in which the "galanterie" of the time is admirably caught. Two young lovers, Sigognac and Isabelle, are walking together. Isabelle plucks a violet, the first of the year. "Voyez, comme elle est mignonne, dit-elle, en la montrant à Sigognac, avec ses feuilles à peine dépliées à ce premier rayon de soleil.—Ce n'est pas le soleil, répondit Sigognac, c'est votre regard qui l'a fait éclore. Sa fleur a précisément la nuance de vos prunelles.—Son parfum ne se répand pas, parce qu'elle a froid, reprit Isabelle, en mettant dans sa gorgerette la fleur frileuse. Au bout de quelques minutes elle la reprit, la respira

longuement, et la tendit à Sigognac, après y avoir mis furtivement un baiser. Comme elle fleur bon, maintenant! la chaleur de mon sein lui fait exhaler sa petite ame de fleur timide et modeste.—Vous l'avez parfumée, répondit Sigognac, portant la violette à ses lèvres pour y prendre le baiser d'Isabelle; cette délicate et suave odeur n'a rien de terrestre.—Ah! le méchant, fit Isabelle, je lui donne à la bonne franquette une fleur à sentir, et le voilà qui aiguise des *conceitti* en style marinesques . . . ” II. p. 174—English readers will think not of Marini but of Ben Jonson's song to Celia, “Drink to me only with thine eyes” which Gautier has unconsciously put into dialogue. There is no reason to suppose he knew Jonson, but the resemblance offers good proof of how steeped he was in the conceits of the time in which he has placed his novel.

BENJ. M. WOODBRIDGE

University of Texas

PHONETICS IN NEW YORK

February 7, 1921.

Managing Editor MODERN LANGUAGE JOURNAL:

The *Notes and News* of the January issue of the JOURNAL contains an item from New York City to the effect that two bodies of teachers in that city had voted to ask for the omission of the question on phonetics from the State examinations. This item is likely to mislead readers of the JOURNAL into believing that there is a decided opposition to the teaching of French on a phonetic basis with phonetic transcription in the high schools of Greater New York and of New York State. Nothing could be farther from the truth. There is a small body of teachers in New York City that is violently opposed to phonetics. The vote in the two associations mentioned in *Notes and News* shows merely what a determined minority can accomplish.

The same minority attempted its ‘coup’ in 1918, but failed to ‘put it across,’ thanks to Mr. Wiley, Chief of the State Examinations Division, who sent out the enclosed *Questionnaire to teachers of French* in the high schools of the State. Seventy-five replies were received from New York City, and one hundred and sixty replies from teachers of French in the rest of the State. In New York City, forty teachers were in favor of phonetics, thirty-two sent unfavorable replies, three were non-committal. Of the thirty-two opposed to phonetics, ten were native French, and had never studied phonetics; and thirteen were of other nationalities and had never studied phonetics: leaving only nine teachers with a self-confessed knowledge of phonetics opposed to phonetics. In the rest of the State, results were even more favorable: ninety-six favored phonetics (with phonetic transcription), forty-eight were opposed and sixteen doubtful or non-committal. Of the forty-